THE MEDALLIST

VOLUME 1, NO.1, THE MEDALLIST. P.O.BX. 566132,OCEANSIDE, CA. 92056

Welcome, reader, to the first issue of The Medallist! The Medallist is the only publication dedicated to the furtherance of interest in medals both portrait and commemorative to the exclusion of all other numismatics including the recently minted "collectibles". We at The Medallist feel that serious medal collectors and dealers should have their own vehicle of expression.

The Medallist will bring you short lively articles about medailleurs, medal designs, and the subjects portrayed on medals, as well as news articles on collections, some well-known and some obscure. We will also bring you information about upcoming shows and auctions.

If you wish to receive The Medallist on a sort-of-regular basis, please fill out the coupon on the back and send it to us with $1.00 to cover postage for a year's worth of issues. If you have ideas to share, send those along too

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WHAT IS A MEDAL?

The basic difference between a coin and a medal is that the latter has no spending power. Most medals resemble coins very closely, having "heads and tails", but some are only one-sided. Single sided medals are often called plaques or plaquettes and can be rectangular as well as oval or round. Medals are usually commemorative pieces issued to celebrate an important event such as a coronation, a birth, a victory in battle or on the athletic field, and then given away or awarded to compatriots, soldiers, noblemen, and of course the subject of the medal.

Like coins, medals are struck or cast. The most universal material used is bronze which is sometimes washed with gold or silver. Other metals used are platinum, gold, silver and lead. As in coin collecting, the condition of the medal plays a large role in its valuation; however, artistry is much more important in the medal than it is in the coin. Medals are miniature works of art - as well as markers of history.

Antoine Perrenot
Legend: ANT PERRENOT S R E
PBRI CARD ARCHIEPI MECHL
by
JACOB JONGHELINCK

Jacques Jonghelinck was one of the leading medal and seal engravers of his time, and although not much is known of him by the general public, collectors and dealers in medallic art are not only familiar with his works but go to some length to acquire good examples. One such example is shown here. It is one of a series of medals he did of Antoine Perrenot in 1561, the year he was made Archbishop of Malines. The reverse of this medal shows a ship in dire distress and Aeneas about to strike it with his trident, symbolic of Philip II withdrawing from Spain in the previous year yet still enduring in her puissance, as shown with the word "durate". Perrenot was one of the more important diplomats of the sixteenth century. He served at one time as Sec-

retary of State to Charles V of the Holy Roman Empire, conducted negotiations for the marriage of MaryTudor to Philip II of Spain, and was Prime Minister to the Regent of The Netherlands after Spain's withdrawal. Later he was made Cardinal of Granvella. He was born in 1517 and died at Madrid on Sept 21,1586.

Jonghelinck was born Oct.21, 1530 at Antwerp, the son of Pierre Jonghelink, a money engraver. He was greatly influenced in his work by that of Leone Leoni the Italian medallist who visited Bruxelles in 1548. Most writers feel that Jonghelinck studied with Leoni when he went to Italy in 1552. This writer agrees. There is however not the same power in his portraits as in those of Leoni. Jonghelinck did acheive considerable honor of his own after his return to Antwerp. In 1556 when he was still only 25 years old he engraved the seals of various chanceries for Philip II. One seal alone, the seal of the Order of the Golden Fleece, would set him apart from other engravers. He acquired the title and office of Master of the Mint in 1572 and held that until his death in May of 1606.

This particular medal is listed in Van Loon, p.43. There was one done in silver which was sold by Sotheby, London, June 12,1974, Cat.No.256. Other examples are in Simonis, p.109, Plate IX, No.2; Plou, p.275, Plate XXXIV, No.3; Bernhart Archiv,II, p.3, No.12, Plate VII. Further information can be found in Forrer III,pp.82-85; Thieme-Becker XIX,pp.135-137; Hill, Medals of the Renaissance, edited by Graham Pollard, Collonade, London, 1978; Pinchart, A., Jacques Jonghelinck, Revue des Num. Belges, 1854, p.209, and Pinchart, A., Histoire de la Gravure de Medailles en Belgique, Bruxelles, 1870.

Do you have an interesting story to tell about your experiences in medal collecting? Do you own an unusual medal or plaquette? Does your local museum or library house a collection that most of the world is ignorant of? Let us know! The Medallist is eager to hear from one and all. Just send your news item to the P.O. Box below.

THE MYSTERY MEDAL

Who was the subject of this medal? Who was the artist? When was it made - where - and why? The Mystery Medal will be a regular feature of The Medallist, and readers are invited to send in a sharp black and white photo of a medal or plaque they are unable to identify. Please note size, legend, and any known facts. Perhaps another of our sharp-eyed readers will be able to answer some of those W's...

This issue's MM is a cast bronze plaquette, 130 mm, with blank reverse. The legend around reads WYNAND HIERONYMUS RAITZ VON FRENTZ, and it is signed on the truncation PATER FECIT. It was purchased in a southern California antique mall in 1982. Has anyone a clue? If so, please let us know!

MYSTERY MEDAL

ENCLOSED IS ONE BUCK FOR A YEAR'S SUBSCRIPTION TO 'THE MEDALLIST'.
NAME.....
ADDRESS.....
CITY.....STATE.....ZIP.....
SPECIALTY.....
DEALER ☐ COLLECTOR ☐ OTHER.....
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The Medallist
TRACERS INTERNATIONAL
AN INFORMATION RESOURCES COMPANY
P. O. BOX 566132
OCEANSIDE, CALIF. 92056

Sorry we missed you with Issue #2.
Here it is, just slightly late.
Issue #4 will be out in March.

E. Keeter
Editor
The Medallist

MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63111
481-7630

THE MEDALLIST

VOLUME 1, NO.2, THE MEDALLIST. P.O.BX. 566132,OCEANSIDE, CA. 92056

Here it is - the second news-filled issue of The Medallist! We are pleased to welcome subscribers from such far-flung places as Whitefield, NH., St. Louis, Mo., and Evergreen, CO. We do need input from you all in order to bring you the news that you want to read. Let us know your pet peeves, your special interests, and the news of shows or medal collections in your area.

If you're planning a trip to Iowa, be sure to arrange in advance to see the Mabbott Collection of French medals at The University of Iowa Libraries in Iowa City. This large collection of more than 800 items consists of pieces commemorating the French Revolution of 1848 from the overthrow of King Louis-Phillipe through the "June Days" to the election of Louis Napoleon Bonaparte. The collection is augmented by contemporay newspapers, pamphlets and placards which sound like loads of fun to browse through! All of this may be examined, by request, during the hours of 9-12 am and 1-5 pm on weekdays. To set up an appointment, write to: Frank Paluka, Head of Special Collections, The University of Iowa Libraries, Iowa City, Iowa 55242. Tell him you read about it in The Medallist.

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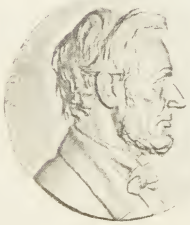


32

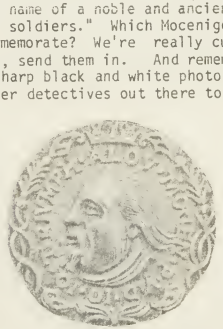
136

181

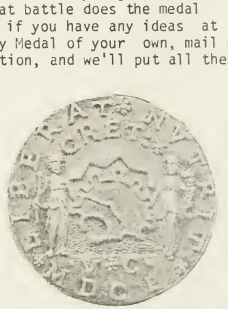
AUCTION NEWS: The next major U.S. auction of medals will be held by World Art Medals on Oct. 14, 1984 at the GENA (Great Eastern Numismatic Ass'n) convention in New York City. You don't have to hop on the next plane to the Big Apple in order to participate because World Art Medals will be happy to accept your bid by mail. There will be more than 300 commemorative medals up for sale, including 59 British, 60 French, and 56 U.S. Among the latter is a major work by Victor D. Brenner: the portrait of Abraham Lincoln which was selected by President Theodore Roosevelt as the model for the Lincoln cent. It is a bronze plaque measuring 178 x 240 mm mounted on marble. It was executed in 1907 and is number 2 of the edition. There is another Lincoln portrait in the auction, an extremely rare plaque by Charles Calverley which is pictured above This handsome bronze measures 270 mm and was issued by Bonnard Bronze Company of New York in 1898. Foreign medals include a 1631 bronze commemorative of Maria de Medici, a rare Vestner portrait of Frederick the Great in silver, and a bronze plaque of Louis Pasteur by Jean Ringel D'Illzach, ca. 1880. All of these and more will be pictured in the auction catalog. For information on how to obtain a copy, please write to World Art Medals, POBox 6601, Philadelphia, PA. 19149.

Last issue's Mystery Medal remains a mystery still as of this writing. As one reader pointed out, the signature, PATER FECIT, is Latin for "Made by Father". That would mean that the artist's last name was Raitz von Frentz, but we find no listing for that name in any reference work. (We have also checked Pater on the off-chance that it is a name. No luck there either.) The subject is a young boy, and as the date on the piece is 1905, he could be living still. By chance, we stumbled across a recent photograph of a castle in Koblenz, Germany which was identified as belonging to the Raitz family. Wondering if there might be a connection, we would like to contact them, but we neither speak nor write German. Can anyone out there translate a short letter into German for us? It would be so much fun to locate Wynand Hieronymus himself!

MYSTERY MEDAL NUMBER TWO has been inspected by several experts all of whom have reached the same conclusion: it is a mystery. It's a cast silver medal, round, measuring 46 mm. On the obverse is a portrait of a man; the legend around reads: TRIVMPH . ALOV . MOCEN . P.V.D. IO . IO. On the reverse is a fortified port flanked by two allegorical figures. The legend around reads: LIBERAT NVTRIT . CRET . MDCL . V . C. To quote our 1929 Encyclopedia Britannica, "Mocenigo [is] the name of a noble and ancient Venetian family which included many doges, statesmen, and soldiers." Which Mocenigo is portrayed here, and what battle does the medal commemorate? We're really curious about this one, so if you have any ideas at all, send them in. And remember, if you have a Mystery Medal of your own, mail us a sharp black and white photo of it along with a description, and we'll put all the other detectives out there to work.



MYSTERY MEDAL #2



STOP BY AND SAY "HI" to us at the big Long Beach Coin and Stamp Show at the Convention Center, 309 E. Ocean Blvd., Long Beach, Ca. Oct. 4-7, 1984. We are Irwin and Elaine of Tracers International, and we'll be in Booth # 88. We became dealers a year ago after twenty years of collecting and studying medals. We specialize in European portrait medals from the 16th century on up, and we also carry some beautiful commemorative and award pieces which honor sporting events, expositions, etc. If we don't happen to have the medal you are looking for, we will try and locate it for you - that's why we're called Tracers International! So come on over and tell us about your collection. Ask to see The Mystery Medal up close - and bring your own Mystery Medal. See you in Long Beach!

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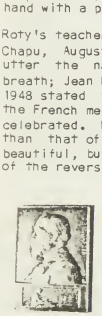
THE MEDALLIST

VOLUME 1, NO. 3, THE MEDALLIST. P.O. Box 566132, OCEANSIDE, CA. 92056

A fatalist would shrug and say it was all in the stars, a Freudian might suggest a hidden hatred of mother, and if you could find one, a pantheist would tell you it was the work of mischievious minor gods. Perhaps it was just plain carelessness, but when young Louis Oscar Roty lost the twenty francs that his mother had given him for oil paints back in 1864, he set himself on a course which led him eventually to be considered one of the greatest medallists the world has ever known.

Roty, who was born on June 12, 1846 in Paris, showed early promise as a painter, and at 18, he was enrolled in the Ecole des Beaux-Arts. There, having lost the money for his paint box, he wandered into a class on life-drawing. From here it was but a short step to sculpting, to which young Louis turned his hand with a passion.

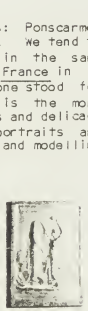
Roty's teachers were some of the greats: Ponscarme, Chapu, Augustin Dumont, and Chaplain. We tend to utter the names of Roty and Chaplain in the same breath; Jean Babelon in La Medaille en France in 1948 stated that those two names alone stood for the French medal. Of the two, Roty is the more celebrated. His work has more softness and delicacy than that of Chaplain. His obverse portraits are beautiful, but it is in the conception and modelling of the reverse that Roty truly excels.



Obv.

Dr. Brouardel
by Roty

50 mm x 70 mm



Rev.

One of his later works, done in 1902, just seven years before his death, is the plaquette of Dr. Paul Brouardel. Examples of this masterpiece may be found in the Storer Collection in Boston, the Brettauer Collection in Vienna, and at Johns Hopkins University. Dr. Brouardel's career was in public hygiene and in forensic medicine, and Roty honors the man - and encapsulates his life work - in this miniature tribute. The obverse portrait is executed with sympathy and mastery. The subject lives and breathes, and we sense the depth of his caring for mankind. Below is a tiny figure of Hygeia; the delicacy of Roty's touch is so beautifully displayed here - in the attitude of her head and shoulder, in the soft smile playing on her lips.

The reverse is one of the most eloquent ever depicted on a medal or plaquette. Here are three females figures: Science as a young woman lifts the veil of another classically draped female who represents Truth. Truth floats in a cloud, her diaphonous garments drifting about her. Behind them lies a draped female cadaver. If ever we should feel any sadness that Roty abandoned the art of painting for that of the medal, it is when we gaze upon such a work as this which gives the impression of having been created with the delicate touch of a brush rather that with the hard tools of the medallist.

One of our readers, J.P. of Cockeysville, Md., writes, "Please pray tell the difference between a medal and a token." That is easy enough to do, although we are aware that many collectors lump medals and tokens together in a category separate from coins. It seems to us, however, that the token is a half-brother to the coin while the medal is but a distant cousin. The token is issued by someone other than the official mint of a country but it does have a limited monetary use. Queen Elizabeth I of England allowed cities such as Bristol and Oxford to strike tokens which were used along with the standard currency. In mid-19th century U.S.A., Hard Times Tokens were issued to protest the Bank of the United States. Subway tokens, beer tokens and such have been issued in more modern times by private individuals to be used in exchange for goods or services. In contrast, medals have always been issued for reasons other than use as money. They are either commemorative pieces, award pieces or art pieces. The word "medal" is probably derived from the Italian word medaglia, which dates back to the creation of the earliest medals in 15th century Italy. In short, tokens are meant to be spent, and medals are to be treasured.

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At The Medallist, our main goal is to share information about medals. When we began writing the publication, we were very confident of being able to locate the many collections which must exist nationwide, to contact the curators of the libraries and museums which house them, and to give our readers all of the "who, what, where, when and why's" about them. We are sorry to report that our findings have not proven quite as wonderful as we envisioned. In far too many cases, medal collections languish uncatalogued and locked away from public view. The saddest case thus far is that of a collection once in the possession of the Omaha Public Library System. A letter to the library brought this response: "Control of the collection was turned over to the City of Omaha several years ago. [It] is now in storage." If you don't want your collection to suffer a similar fate, there are two things you can do. One is to search for an appreciative future home, and the other, perhaps even more important, is to catalogue it.

HOW DO YOU CATALOGUE A MEDAL COLLECTION? We can't answer every question on the subject, but after years of reading, researching, and cataloguing, we should be able to point you in the right direction. Begin by assigning a number to each of your medals, marking this number on the envelope, drawer compartment, or whatever holds the medal itself, and, of course, arranging them in numerical order. Next, buy a loose-leaf notebook; 5 x 8" or 6 x 9" should just do the trick. Allowing a page per medal, write down everything which you already know about the piece. Keep this information in order so that you have a formula to follow as you go along, like so: Country of Origin, Metal, Size, Shape, Subject, Artist, Description of Obverse, Description of Reverse (including legends and signatures), Rim Marks, Condition, From Whom Purchased, When Purchased, Price Paid. It is a good idea to use another catalogue as a guide. If you don't own one, check your local library for a copy of one of the

better known collections, such as the Kress Renaissance Medals in the National Gallery of Art by G. F. Hill & Graham Pollard, Phaidon Press, London, 1967. If your library cannot supply a book on medals, the A.N.A. Library in Colorado has several which it will loan by mail to A.N.A. members. You must request the book by number (the Hill/Pollard book is RA10H5, for example) and pay mailing costs and insurance both ways. Ask the A.N.A. librarian how you may obtain a catalogue of the library's holdings. If you borrow books before buying them, you will know just which ones pertain to your collection. Some collection catalogues are so inexpensive and so comprehensive on the subject of medals ingeneral, that we would recommend them for any collector's library. Read on for news of one such. In the next issue of The Medallist, we will tell you what to Do Next in cataloguing your collection.

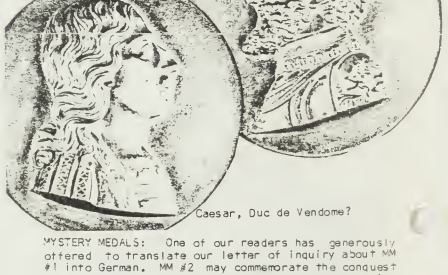
One collection which has been cared for, catalogued, and donated to a museum that is proud to house it, is The Vernon Hall Collection of European Medals. It is in the Elvehjem Museum of Art at the University of Wisconsin in Madison, Wisconsin. The Hall Collection is largely Renaissance and consists of nearly 300 pieces, including several large portrait medallions by the great fifteenth century Italian masters, Pisanello and Matteo De'Pasti. One superb example, a portrait of Isotta degli Atti, wife of Sigismondo Malatesta, by De'Pasti, is pictured here. If Isotta inspires you to pack your bag and head for Madison, be sure to make arrangements well in advance. Write to Carlton Overland, Curator of the Vernon Hall Collection, Elvehjem Museum of Art, 800 University Ave., U. of Wisconsin, Madison, Wisc. 53706. The museum is open to the public 7 days a week (9-4:45 Mon.-Sat. & 11-4:45 Sun.) except for major holidays. If you cannot visit the Elvehjem, you may wish to purchase a copy of the catalogue which the museum will sell you for a mere $8.50, including postage and handling. The softcover book lists everything in the collection and contains well over 100 plates. The introduction by Mr. Hall contains invaluable information about the art, history, and creation of bronze portrait medals. We recommend this catalogue to any collector as a splendid example to follow in writing up his own collection.

Obv. Hall #50

Isotta degli Atti da Rimini

AUCTION RESULTS In our last issue we urged you all to get in on the Oct. 14 auction held in New York by World Art Medals. There was so much to choose from, something for almost every type of medal collector. The Lincoln plaque by Caiverly, which we pictured, went for a surprisingly low $210. Somebody got a good buy! A beautiful Brenner portrait of James McNeill whistler in bronze sold for $175, well over estimate, while the Pasteur by Ringel D'Illizach brought $140, and Schwerdtner's bronze of Sigmund Freud, with its fascinating allegorical reverse, sold for $135. World Art Medals is the only U.S. auction house dealing exclusively in medals - at least to our knowledge - and they hold auctions several times a year. Write for a catalogue of their next one so that you, too, can get in on the mail bidding. The address is: POBox 6601, Philadelphia, Pa. 19149.

Henri IV



Caesar, Duc de Vendome?

MYSTERY MEDALS: One of our readers has generously offered to translate our letter of inquiry about MM #1 into German. MM #2 may commemorate the conquest of Crete by Venice in 1550, but we are still seeking a book which will document this battle for us. It seems that there is little written about the early history of Venice and virtually nothing about Alois Mocenigo. Are there any historians out there who would care to prove us wrong on this?

For MM #3, we show a pair of medallions. Each one measures 156 mm and is in a heavy wooden 19th century frame. There is not a mark or a signature on either. The portrait which faces left is quite obviously of Henry IV of Navarre after a medal by Dupre, but who is the younger man, the one facing to the right? We think he is Caesar, Duc de Vendome and the natural son of Henry IV and Gabrielle D'Estrees. They are quite obviously a pair, so that seems to be the connection between the two men. If any of you can verify the identity of the subject or know the artist whose work was copied for these plaques, our contributing reader will appreciate it. We will be happy to publish your mystery medal, so please send one in.

ON EXHIBIT now through Jan 2, 1985, at the Fine Arts Library of the U. of Pennsylvania in Philadelphia is "The Resurgent Art Medal: An International Selection". The work of ten modern medallists - extremely diverse - includes several massive pieces by the Czech artist Jiri Harcuba as well as the cartoon-like work of Ronald Searle. The catalogue gives a thumbnail sketch of each artist, a list of all of the medals in the show, and photos of one representative work each. A check to the library for $3.00 will bring you a copy. Sorry, but we do not have the zip code for the U. of Penn.

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THE MEDALLIST

VOLUME 1, NO. 4, THE MEDALLIST P.O.Box 566132, Oceanside, CA. 92056

WHAT TO DO NEXT - or -
CATALOGUING YOUR COLLECTION, Part II

In our last issue, we told you how to do the ground work in cataloguing your collection. Once you have your medals numbered and written up in your "little black book", you are ready to set up your master lists. First, type up a numerical list, copying only the basic information about the medals. The most important facts are the number, artist, subject, date, type of metal, shape and size. Your list should start out something like this:

1 Barre,J.J. Louis Philippe I 1842 AE Rd 27mm
2 Dupre,A. French Troops 1792 AG Rect 40 x 60 mm

You may wish to include a brief description of the reverse as well as the obverse. You may also want to add the value of each piece so that you can provide your insurance company with a copy of the list.

We can hear you asking, "What's all this nonsense about notebooks and typewriters? Don't you know this is the Computer Age?" Of course you can sit down and type everything into your personal computer. You can even buy a program designed for listing coins, but like everything else that's made for coins, it does not adapt very easily to medals. The reason for this is that coins are minted in such huge editions, from several thousands to multi-millions, while medals are issued in limited quantity, often as small as a dozen. There is no reason for the coin collector to describe his Lincoln penny or his George II half guinea in detail. He can easily look it up in a book. We medal collectors own limited works of art. We want room to record an allegorical scene by Bottee, or to note the minor difference between our Renaissance medallion and its near-duplicate in the Molinari Collection.

You don't need a specialized program to put your computer to work cataloguing your medals. Before you begin typing in the numerical master list, check your D.C. user guide for "list" and "sort" instructions. You will find that these are magic wands for turning your numerical list into alphabetical indexes. The proper commands will provide you with a printout indexed by subject:

French Troops # 2 Dupre,A. 1792 AG Rect 40 x 60 mm
Louis Philippe I # 1 Barre,J.J. 1842 AE Rd 27 mm

by artist:

Barre,J.J. # 1 Louis Philippe I 1842 AE Rd 27 mm
Dupre,A. # 2 French Troops 1792 AG Rect 40 x 60 mm

or by any other category of your choice.

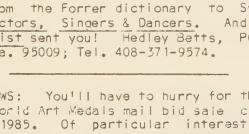
The reason for the alphabetical lists is simple - they help you locate the medals in your collection. Unless you have an elephantine memory, you are not going to recall that the plaquette with the cross-eyed owls on it is # 273. Instead of pawing frantically through drawers, look on your subject list for "Owls, cross-eyed", and you will find its numbered niche in your cabinet. These lists are also very useful for doing research, which we'll talk about in a future issue.

ROBERT W. HOGE, Curator of the Museum of the American Numismatic Association in Colorado Springs, CO., writes: "I truly applaud your efforts to encourage collectors to catalog their medal collections. All too often.... when a collector knows what he has he does not appreciate the need to fully record his collection as a matter of documentation." The A.N.A. Museum receives many donations of medal collections - far more than can possibly be put on public display. Mr. Hoge cautions that anything other than "the most fully documented materials" will not be displayed at all. This is of course true of other museums and libraries, most of which lack the staff and the funds to catalogue collections given to them.

MEET THE MEDAL DEALER. This issue's featured dealer is HEDLEY BETTS, a native of England who now makes his home in northern California. Like many collectors, Hedley started when he was a child, gathering up "everything from seashells to birds' eggs" to coins. Before he was out of his teens, his interest had turned to medals, which, says Hedley, have much more historic value and artistic appeal than coins. Hedley has been a dealer for nine years, "not a general dealer in coins and medals, but a full-time specialist in medals with contacts world-wide."

Hedley is still a collector as well as a dealer. His major area of interest is European medals, but he is happy to assist other collectors, no matter what their speciality. Hedley doesn't attend many coin shows. Most of his business is done by mail, and to that end, Hedley publishes several catalogues a year. These are handsome little pamphlets, delightful to browse through. Give him a call or write to him, mentioning your special areas of interest. Be sure to ask for a copy of "A Catalogue of Books on Medals" which lists more than 300 titles ranging from the Forrer dictionary to Svarstad's Medals of Actors, Singers & Dancers. And tell him The Medallist sent you! Hedley Betts, POBox 416, Campbell, Ca. 95009; Tel. 408-371-9574.

AUCTION NEWS: You'll have to hurry for this one. The next World Art Medals mail bid sale closes on March 8, 1985. Of particular interest is the complete series of The Circle of Friends of the Medallion, issued between 1909 and 1939. There are 12 lots in all, and bids will be accepted for individual pieces as well as for the entire group. If you collect French royalty or ships, don't miss # 64 which has Louis XIV on the obverse and an exploding sea vessel on the reverse. In all, there are 181 lots, and there are some fascinating pieces. Call or write for a catalog: World Art Medals, PO Box 6601, Philadelphia,Pa. 19149; Tel. 215-722-2280.



1692 LOUIS XIV: BATTLE OF LA HOGUE
Obv. Bust (R), Rev. Ship exploding.

JWC Do you own a medal which sports these flamboyant initials? If so, your medal was made by Johann Cornelius Wienecke who did most of his work in Utrecht, Holland, in the early years of this century. Wienecke was born on March 3, 1872 in Prussia. His parents were Dutch, and the family soon returned to their native land. Young Johann's studies were begun in Amsterdam under the sculptor Bartholomeus Van Hove. When he was 23, Wienecke journeyed to Paris where he studied with the well-known medallist Denis Puech. He learned his lessons well. Just three years later, in 1898, Wienecke's medallic career was launched when he won first place in a contest to design a piece commemorating Queen Wilhelmina's coronation. Wienecke returned to Paris - this time to work at the Mint under "Maitre-medailleur" Auguste Patey, who took a warm interest in young Johann and helped to sculpt his talents.

Most of Wienecke's medallic work was produced by the firm of Carel J. Begeer of Utrecht. He exhibited at international exhibitions winning many medals, notably a gold at Munich in 1905. Wienecke was knighted in 1907, and he was Chief Engravar at the Royal Mint of Utrecht for many years.

A photograph of Johann Wienecke taken around 1908 shows a slender smock-coated gentleman seated in an armchair at an easel. His strong, handsome face is framed by a full beard and moustache - and a slightly receding hairline. He sits stiffly, like a figure at Mme. Tussaud's Wax Museum, gazing straight ahead at his work.

What is he sketching so intently? His mother, Sietske Wienecke, whose jutting chin and soft wavy hair he will later capture in bronze? Or is it Joseph Israels, the painter who was honored on his 80th birthday with a medal by Wienecke?

Wienecke could have been drawing the man who frowns sadly at us beneath a crown of unruly hair on our Mystery Medal #4. We know who did him (JCW), and we know the subject's name. In fact, we find ourselves repeating it over and over - without wanting to do so. It has a captivating rhythm to it: L. C. Dudok De Wit. Who was the man with the fascinating name? Wienecke's bronze portrait of him is uniface - there is no reverse to yield up clues. It is undated, but Forrer lists it for 1901-1902.

If you have any knowledge of the life and times of L. C. Dudok De Wit, please share it with us.

OTHER MYSTERY MEDAL NEWS We want to thank J.O. of East Lansing, Michigan for translating our letter of inquiry about MM #1, the portrait of little Wynand Hieronymus Raitz von Frentz, into German. The letter is on its way to the Raitz Castle in Koblenz. We hope to have an answer to report in our next issue.

DUE TO RISING COSTS, we will be increasing our subscription rate with the next issue. If you began subscribing with issue No.2, the next issue (No.5) will be your last. We will honor resubscriptions at the old rate of $4.00 through the month of March, so clip the coupon and send it in with your check today. Future issues of The Medallist will carry articles you won't want to miss - How to Photograph Your Medals, The Vollinari Collection, and a series on Renaissance medallists. Stay with us and save money, too!

THE R. W. NORTON ART GALLERY in Shreveport, Louisiana, owns a fine collection of United States medals, dating back to a George Washington funeral piece struck by Jacob Perkins in 1800. The collection is not always on display, so you might want to write before you visit. The gallery is at 4747 Creswell Ave., Shreveport, La. 71106, and it is open from 1-5 p.m. Tuesday through Sunday. You may browse through the collection at home by sending a request for a copy of the 1972 Medallic Art exhibition catalogue along with a check for $3.50. We recommend this catalogue as a valuable addition to anyone's medallic library. It contains two excellent articles - one on the art of minting and other on the history of the fine art medal - as well as photographs and descriptions of the R. W. Norton's collection.

EXHIBITION NEWS The National Portrait Gallery in Washington, D.C. is featuring an exhibit entitled " 'Peace and Friendship': Indian Peace Medals in the United States " now through April 21, 1985. Among the works on display is a silver medal of George Washington by Joseph Richardson on loan from the Historical Society of Pennsylvania. The National Portrait Gallery, a division of the Smithsonian Institution, is at 8th and F Streets N.W., Washington, D.C., and the Indian Peace Medal exhibit is in galleries 205 and 207. Hours are 10 a.m. to 5:30 p.m. There is no admission charge.

To scale

L. C. DUDOK DE WIT by J. C. WIENECKE 80 mm.

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